Boston Conservatory of Music

Catalogue

1951 - 1952

26 THE FENWAY
BOSTON

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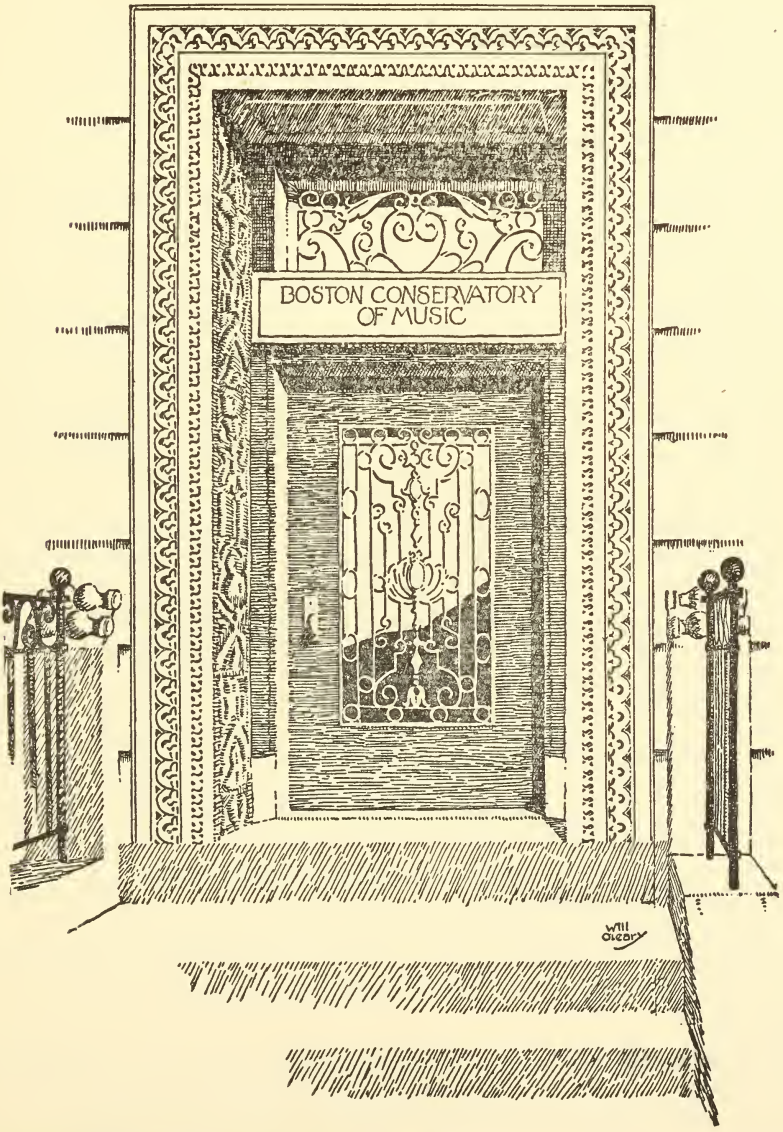

The Boston Conservatory of Music is an Associate Member of the National Association of Schools of Music.

Calendar

1951 SUMMER SESSION

June 25–August 4

1951-52 FIRST SEMESTER

September 17 ..... Registration for new students
September 18 ..... Registration for former students
September 19 ..... Classes begin
September 29 ..... Last day for registration for courses with credit
October 12 ..... Columbus Day; holiday*
October 13 ..... Special make-up examinations
November 11 ..... Armistice Day; holiday*
November 23 ..... Thanksgiving Day; holiday†
December 19–January 1 ..... Christmas recess*
January 2 ..... Classes resumed
January 14–26 ..... First semester examinations

SECOND SEMESTER

January 28 ..... Registration for second semester
January 29 ..... Classes begin
February 9 ..... Last day for registration for courses with credit
February 22 ..... Washington's Birthday; holiday*
March 15 ..... Special make-up examinations
March 22–30 ..... Spring recess*
March 31 ..... Classes resumed
April 19 ..... Patriots' Day; holiday*
May 26–June 6 ..... Final examinations
May 30 ..... Memorial Day; holiday*
June 6 ..... Commencement

1952 SUMMER SESSION

June 30–August 8
July 4 ..... Independence Day; holiday†

1952-53

September 22 ..... Registration

* School will be open for private lessons, but classes will be omitted.

† School closed.

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, a graduate of the Conservatory of Brussels with first prizes in violin and composition. After serving for a number of years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, a position he held until 1866. Under his leadership the Conservatory gained a standing among the leading music schools and attracted students from all parts of the country. Herman P. Chelius, widely known pianist and organist, succeeded Mr. Eichberg as director in 1893. The Conservatory was first incorporated under the laws of Massachusetts in 1896. There followed several unsettled years during which reorganizations were effected in 1905, 1914, and 1920. In 1920, Agide Jacchia, then conductor of the "Pops" Concerts of the Boston Symphony Orchestra, became director. Mr. Jacchia's knowledge and wide experience proved of inestimable value in re-establishing the prestige of the school. He continued as director until his death in 1932. The following year Albert Alphin became head of the school.

Mr. Alphin received his musical training at the Boston Conservatory and had served as a member of the faculty from 1923 to 1927. As director of the Conservatory his first step was to reorganize the school as a non-profit-making institution. The school acquired its first permanent building on the Fenway in 1936. Three more buildings were added for school and dormitory purposes between the years of 1938 and 1942. In the spring of 1949 the construction of a new building was completed which provides additional classroom space and unexcelled studios and facilities for the drama and dance departments. The Concert Room, the Recital Hall, each seating approximately 135, and the Auditorium which seats over 500, afford ample opportunity for recitals, concerts, opera, dance programs and dramatic presentations.

The Conservatory buildings, including the dormitories, are located on The Fenway, facing one of Boston's most beautiful park systems, and are easily accessible by all means of transportation. While removed from the noise and confusion of the business district and in a quiet location conducive to good study, the school is within ten minutes walking distance of the leading concert halls, including Symphony Hall, Jordan Hall, and the Boston Opera House. Also in the vicinity are churches of all denominations, the Boston Public Library, and the Boston Museum of Fine Arts.

The educational policies of the Boston Conservatory are formulated by the trustees in cooperation with the director and faculty. The faculty is composed of more than fifty experienced musicians and teachers many of whom are of national and international repute. Limited enrollment affords students the benefits of close contact with faculty members and of small class groups in which each student is assured the necessary individual attention. The Conservatory is approved for the training of non-quota foreign students and Veterans under Public Laws 16 and 346.

Authority to grant the degree bachelor of music was obtained in 1938, and the degree bachelor of fine arts in 1951. Students graduating with the degree bachelor of music are admitted to the Graduate School of Arts and Sciences of Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

Whether preparing for a professional career, or studying as an avocation, the student finds in Boston opportunities for the enhancement of his musical and general culture which are unsurpassed anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra and other orchestras, chamber music concerts, opera performances, and recitals of distinguished artists are invaluable in broadening the student's knowledge of musical literature, developing his critical faculties, and imbuing him with an appreciation of the highest standards in music and its performance.

Administration and Faculty

Trustees

HENRY B. WHITNEY, President
LESLIE BABBIN — HARLAN GRANT
ELAINE FAIRFIELD — THOMAS F. TRUE
ALBERT ALPHIN, Ex-officio

Director
ALBERT ALPHIN

Dean of Students
AURELIO GRESELIN

Registrar
ELAINE FAIRFIELD

Librarian
ARBELLA CHASE

Secretary
LOIS TIDD

VOICE

Wesley Copplestone
Jessie P. Drew
Camilla Molitore
Edward Molitore
Iride Pilla
Abbie C. Rice
Rulon Y. Robison
Donald R. Sullivan

ORGAN

Grover Oberle

PIANOFORTE

Katherine S. Alphin
Margaret Chaloff
H. Wilfred Churchill
Lucie Elcus
Georg Fior
Aurelio Greselin
Grace Warner Gulesian
Wilbur Cary Morton

HARPSICHORD

Daniel R. Pinkham, Jr.

ACCOMPANYING

H. Wilfred Churchill

PEDAGOGY

Faculty Members

VIOLIN

Albert Bernard — Harold B. Doyle — Gaston Elcus

VIOLA

Albert Bernard — Harold B. Doyle

VIOLONCELLO

Jacobus Langendoen — Bedrich Vaska

CONTRABASS

Henri Girard

HARP

Louise Came Pappoutsakis

WOODWIND, BRASS, PERCUSSION

Walter I. Dole, *Flute*
James Pappoutsakis, *Flute*
Louis Speyer, *Oboe, English Horn*
Warren Hatch, *Clarinet*
Attilio Poto, *Clarinet*
Raymond Allard, *Bassoon*
Osbourne W. McConathy, *Horn*
Alvin Ball, *Trumpet*
Marcel Lafosse, *Trumpet*
Josef Orosz, *Trombone, Tuba*
Carl F. Ludwig, *Percussion*

CHORUS
Aurelio Greselin

ORCHESTRA
Attilio Poto

BAND
Alvin Ball

ENSEMBLE
H. Wilfred Churchill, *Pianoforte*
Bedrich Vaska, *Strings*
Attilio Poto, *Woodwind and Brass*

CONDUCTING
Alvin Ball
Aurelio Greselin
Attilio Poto

PREPARATORY ORCHESTRA
Harold B. Doyle

OPERA WORKSHOP
Iride Pilla

THEORY AND SOLFEGE
Aurelio Greselin

HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION
Daniel C. Pinkham, Jr. Lee Wei-ning

ANALYSIS, HISTORY OF MUSIC
Daniel C. Pinkham, Jr.

MUSIC EDUCATION
Jessie P. Drew Donald R. Sullivan

ACADEMIC SUBJECTS
Eugene Hellman, *Anatomy*
Paul Ellison, *English*
Paul H. Kennison, *French, German*
Guiseppe Merlino, *Italian*
Paul Ellison, *European History*
Donald Outerbridge, *Fine Arts*
Ellis Coles, *History of Education*
Nicholas Vardac, *Psychology*

DANCE DEPARTMENT
Jan Veen
Louise Philips Adele Hooper Hugo
Katrine Hooper Ruth Sandholm

DRAMA DEPARTMENT
Harlan Grant
Paul Ellison Florence Grant Philip Johnson

Raymond Allard *(Bassoon)* graduate Paris Conservatory, first prize bassoon; pupil of Gustav Dherin, E. Bordeau. Member of Opera Comique, Champs Elysses Theatre, and Concerts Colonne orchestra. Now first bassoon Boston Symphony Orchestra.

Albert Alphin *(Director)* studied at Boston Conservatory; piano, G. Vieh, H. Ebell; organ, M. Frye; theory, composition, H. Ebell, O. Straub, A. Jacchia; conducting, A. Jacchia. Appointed to Conservatory faculty, 1924. Directed sustaining and commercial radio programs, 1927-1930. Organized Associated Studios of Music, 1927; effected merger between Association and Conservatory, 1933; managing director and president of trustees, 1933-1944; director of Conservatory since 1941; while in foreign service (World War II) directed 301st C.A.C. Chorus in concert and radio.

Katherine Shepherd Alphin *(Piano)* Mus.B., Boston Conservatory; awarded silver medal for highest honors; appointed to Conservatory faculty in 1942.

Alvin Ball *(Trumpet)* Mus.B., Boston Conservatory (major in Music Education). Trumpet with J. J. Richards, Walter Smith, Sr., Georges Mager; conducting with Pierre Monteux. Soloist, Richards Concert Band; trumpeter, Kansas City Little Symphony, Boston Symphony, and Boston Pops Orchestra, 1937-42. Instructor U.S. Navy School of Music, 1945.

Albert Yves Bernard *(Viola)* graduate Paris Conservatory, first prize; pupil of M. Vieux. First viola Paris Conservatory Orchestra under Rabaud. Engaged by Dr. Koussevitzky in 1925 to join Boston Symphony Orchestra. Member Boston Society of Ancient Instruments playing Dessus de Viole (treble) and Viole d'Amour. Decorated 1938 by French Government with the Palmes d'Officier d'Academie for notable achievement in music.

Margaret Chaloff *(Pianoforte)* studied at Chicago Musical College, New England Conservatory of Music under Alfred Devoto and Curtis Institute of Music under Mme. Vengerova. Faculty member New England Conservatory, 1945-1950.

H. Wilfred Churchill *(Piano)* Mus.B., Boston Conservatory. Piano with Hans Ebell, Heinrich Gebhard and others. Concert and recital appearances in the United States and Canada.

Ellis Coles *(History of Education)* A.B., Yale University (English major); postgraduate courses in education at Trinity College; formerly instructor at Aiken Preparatory School.

Wesley Copplestone *(Voice)* A.B., Boston University College of Liberal Arts. Voice with Stephen Townsend and Frantz Proschowski; concert and oratorio soloist; NBC radio programs from Radio City; soloist with Worcester Oratorio Society, Brockton Festival Chorus, Lynn and Salem Oratorio Society, Handel and Haydn Society, Boston; three years head of voice department, University of New Hampshire.

Walter I. Dole *(Flute)* studied flute with Leon Jacquet, Andre Macquarre; theory, harmony, composition and instrumentation with Cutter, Chadwick, Tracy, and Leavitt; played under direction of Sousa, Goldman, Victor Herbert and others.

Harold B. Doyle *(Violin)* Mus.B., Boston Conservatory. Violin with Dulfer, Seydel, Fabrizio; diploma, violin major; degree, Music Education major; certificate, Professor Sevcik's Master Class, 1931-32. Instructor string instruments in public schools in vicinity of Boston for a number of years.

Jessie P. Drew *(Voice, Music Education)* studied voice with Maria Piccioli; opera, Agide Jacchia; theoretical subjects, Albert Edmund Brown; music pedagogy and psychology, Cyrus Durgin; Supervisor's Certificate from Lowell Normal School; Supervisor of music in public schools of Watertown, Massachusetts, for a number of years.

Gaston Elcus *(Violin)* graduate Paris Conservatory, first prize; pupil of Brun, Marsick, and Nadaud. Concert-master Opera Comique; soloist, Societe des Concerts du Conservatoire, Concerts Colonne, Lamoureaux, Pasdeloup, Monte Carlo; joint recitals with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, Paul Paray. Member Commission of Examinations and Competitions, Paris Conservatory, fifteen years; member of Boston Symphony Orchestra since 1926; frequent appearances in recital and chamber music concerts.

Lucie Elcus *(Piano)* studied piano with Marmontel and Raoul Pugno; first medal in solfeggio at Paris Conservatory. Participated in chamber music concerts with Andre Hekking, cellist, Lucien Capet and Gaston Elcus, violinists, Hilda Roosevelt and the Boston Conservatory String Quartet.

Paul Ellison *(Drama, English, European History)* B.A., Downing College; M.A., Cambridge University, England. Assistant English Master, Wallasey School, Cheshire; Senior English Master, Aldenham School, Hertfordshire; lecturer in English, Public Speaking and Drama, Coventry Technical College; lecturer in Acting and Play-production, Rugby Technical College. Leading actor at Amersham Repertory Theatre, Buckinghamshire; leading actor at Birmingham Repertory Theatre under direction of Sir Barry Jackson, playing leads in Shaw, Shakespeare, etc. Came to United States in 1946; director drama department City of San Francisco University, 1947-1950.

Georg Fior *(Piano)* studied with Richard Platt, Boston. Recital appearances London, Paris, Berlin, Amsterdam, New York, Boston, Providence, Cleveland, Syracuse and other centers; soloist with Boston Symphony Orchestra, Cleveland Symphony and other orchestras; faculty member College of Fine Arts, Syracuse, 1921-1928; writer and lecturer on musical subjects.

Henri Girard *(Contrabass)* graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysses"; member of Boston Symphony Orchestra since 1922.

Florence Grant *(Stage Make-up)* studied art at Boston University. Professional make-up artist; instructor in theatrical make-up for various schools and organizations.

Harlan Grant *(Drama)* graduate Boston School of Expression and Dramatic Art and Boston Repertory Theatre School. Member Henry Jewett Repertory Players, Provincetown Players and various stock companies, 1928-1933. Director dramatics Lowell Textile Institute, Harvard University, Radcliffe, Simmons and Curry colleges; director Springfield Civic Theatre, 1943-1948; founder and director Weston Professional Summer Theatre, Weston, Vermont, 1937-1950.

Aurelio J. Greslin *(Piano, Solfeggio)* A.B., Carnegie Tech, Pittsburgh. Studied piano with Selmar Janson and Alfredo Casella; composition and conducting in Rome, Italy. Faculty member Carnegie Tech, 1946-1948; appearances in recital and as operatic conductor in Europe and America.

Grace Warner Gulesian *(Pianoforte)* studied pianoforte with Carl Faelton and Mme. Helen Hopekirk; harmony and composition with Agide Jacchia, Archibald Davidson, and Frederick Converse. Recital appearances in Europe and America. Composer of many songs and has written the music for several light operas which have been performed in Boston and New York. Member of the American Society of Composers, Authors and Publishers.

Eugene Hellman *(Anatomy)* B.S. Bates College, Ed.M. Boston University. Has held various teaching engagements in New England.

Warren Hatch *(Clarinet)* studied clarinet with Victor Polatschek, Rossario Mazzio, Emil Arcieri, and Attilio Poto. Solo clarinetist Springfield Symphony Orchestra and has had engagements with the Boston Symphony and other symphonic organizations.

Adele Hooper Hugo *(Dance, Percussion, Pedagogy)* graduate Jan Veen Studio of Dance, diploma course; certificate, Cape Cod Institute of Music, ballet department. Solo dancer and member of Jan Veen Group; appearances with Boston Symphony Pops Orchestra, Boston Civic Symphony Orchestra; toured the United States and Mexico as dancer and percussion player with Jan Veen. Teaching engagements with Mary C. Wheeler School, Providence; Winsor School and Chestnut Hill School, Brookline; Meadowbrook School, Weston.

Philip N. Johnson *(Speech and Drama)* B.A., M.A., Tufts College, major in speech and drama. Several years in radio as actor, announcer and producer; radio station affiliations with WNAC and WHDH in Boston, WHEB, Portsmouth, N. H., and WCSH, Portland, Maine; worked as actor and announcer on programs of the American Broadcasting Company, and as producer of the NBC Doctor IQ. Junior Show.

Paul Hartwell Kennison *(French, German)* A.B., Bates College; A.M., Boston University; certificat, Universite de Montpellier (France); special studies at Middlebury College Summer Schools and the Graduate School of Harvard University. Taught modern languages at Salisbury School, Worcester Academy, Westminster School and Chauncy Hall School.

Marcel LaFosse *(Trumpet)* graduate Paris Conservatory, first prize in trumpet. Trumpet soloist with Opera Comique and Concerts Colonne orchestras; member Boston Symphony Orchestra since 1926.

Jacobus Langendoen *(Violoncello)* graduate The Hague Royal Conservatory, major cello and composition. Appearances as soloist and conductor in Germany, Holland, and Belgium. Compositions performed by leading orchestras including Boston Symphony. Member Boston Symphony Orchestra; frequent appearances in recital and chamber music concerts.

Lee Wei-Ning *(Harmony, Counterpoint, Composition)* studied at National Tsing Hwa University, China; Paris and Vienna. Piano under Kartun and Levy; counterpoint, Bertlin; composition, Vincent d'Indy, Joseph Marx, Franz Schmidt, Gombrich and Karl Weigl; held scholarship two years at Schola Cantorum and won the Sino-French Cultural Foundation Scholarship. Professor of piano at Central University, Nanking; piano and composition at National Conservatory, Shanghai. Organized and conducted first Symphony Orchestra in Shanghai. Director of the Shanghai National Conservatory of Music, 1940-1946.

Carl F. Ludwig *(Percussion Instruments)* received his training from his father; was a member of the Boston Festival Orchestra and the Boston Municipal Band; succeeded his father in the Percussion section of the Boston Symphony Orchestra where he played for many years.

Osbourne W. McConathy *(French Horn)* B.S., music major, New York University; received fellowship from Juilliard School in conducting. Played solo with National Symphony Orchestra, Washington, D. C., and Rochester Symphony, Rochester, N. Y.; member Boston Symphony Orchestra.

Giuseppe Merlino *(Italian, Spanish)* received his early training in Italy; American International College (1894-1898). Instructor in Italian Literature, University of Toronto. Instructor in Romance Languages, Simmons College. Instructor in Italian and Spanish, Winsor and May Schools.

Camilla Tentera Molitore *(Voice)* studied in Italy under Luisa Vallani, Luigi Pisina, and Serafin. Concertized throughout the United States under Civic Music Association. Many appearances in oratorio and opera. Featured soloist with Paramount-Publix in New York theatres for three years. Master classes in voice at Chicago Musical College for four years; Greensboro College, two years; head of voice department Mount Mary College, Milwaukee, two years.

Edward Molitore *(Voice)* B.S., Northwestern University, Mus.D., University of Dubuque. Studied and sang for four years in Italy under grant of the Juilliard Musical Foundation. Leading tenor with Philadelphia, Detroit Civic, Chicago Grand, Cincinnati Summer, Lewisohn Stadium, St. Louis Municipal, San Carlo, and New York City Center Opera Companies. Soloist with Chicago, Detroit, Minneapolis, and Cincinnati Symphony Orchestras; and with the Evanston North Shore and Cincinnati Music Festivals. Soloist with many oratorio and choral organizations in the United States and Canada. Taught extensively in Italy, New York City, Los Angeles, Cincinnati, Dayton and Chicago.

Wilbur Cary Morton *(Pianoforte)* Mus.B., Boston Conservatory, studied pianoforte with Georg Fior at Boston Conservatory. Has appeared in numerous recitals in cities of the eastern states.

Grover J. Oberle *(Organ)*, Fellow of American Guild of Organists; studied organ, theory, composition with T. Tertius Noble; conducting and composition with Philip James. Organist and Choirmaster, Trinity Church, Westport, Conn., 1933-1935; assistant organist, St. Thomas Church, New York,

1935-41; organist and choirmaster, St. John's Church, Washington, D. C., 1942-46; Emmanuel Church, Boston, 1946—. Served in the U.S.N.R. for 3½ years as Chief Specialist in charge of music at U.S.N.R. Midshipmen's School, N. Y.

Joseph Orosz *(Trombone, Tuba)* Mus.B., Boston Conservatory. Received diploma in trombone, 1927; diploma in piano, 1928; degree in Music Education, 1941. Pianist and assistant conductor Paramount Theatre Orchestra, Toledo, Ohio, two years; first trombone State Symphony Orchestra of Massachusetts; member of Boston Symphony Orchestra since 1943.

Donald Outerbridge *(Fine Arts)* B.A. Harvard University. Artist and lecturer; paintings and mobiles in numerous private collections; member of teaching staff, Cambridge Center for Adult Education.

James Pappoutsakis *(Flute)* studied flute with Georges Laurent. Solo flutist with Boston Symphony Pops Orchestra and the Esplanade Concerts; member Berkshire woodwind ensemble; member Boston Symphony Orchestra.

Louise Came Pappoutsakis *(Harp)* studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly member of Boston Symphony Orchestra. Numerous concert engagements throughout New England. Solo harpist Boston Pops Orchestra.

Louise Philips *(Dance)* A.B., Smith College (major in English); graduate work in English and Dance at New York University. Received dance training under Mme. Serova, Ted Shawn, Hanya Holm, Jan Veen and Charles Weidman. Faculty member of Ohio University 1945-1949.

Iride Pilla *(Voice, Opera Workshop)* graduate Boston Conservatory, highest honors. Soloist Cecilia Society, Boston, Fitchburg Choral Society, Peoples Symphony Orchestra, Boston Symphony Pops Orchestra; six years operatic appearances in Europe singing leading roles in Aida, Andrea Chenier, Anima Allegra, Boheme, Butterfly, Cavaleria Rusticana, Carmen, Parabola di Eid (world premiere), Pagliacci, Traviata, Trovatore in cities of Milano, Bari, Reggio, Emilia, Bergamo, Torino, Rimini, and Lugo, Italy, Monte Carlo, and Nice, France. Prima Donna roles in the Eastern states with New York Grand Opera Co., Hippodrome Opera Co., Boston-New England Opera Co. Dramatic director of Boston-New England Opera Workshop.

Daniel Pinkham, Jr., *(Analysis, History of Music, Composition, Harpsichord)* A.B., A.M., Harvard University. Studied composition with Piston, Boulanger, Copland; organ, E. Power Biggs; harpsichord, Putnam Aldrich and Wanda Landowski. Frequent appearances in concert as harpsichordist including solo appearances with Boston Symphony Orchestra; guest organist and harpsichordist on E. Power Biggs program CBS network. Compositions include sonata and concertino for organ and strings, piano concertino, ballet, chamber opera, organ suite, clarinet sonata, and numerous songs and choruses.

Attilio Poto *(Clarinet)* studied clarinet with Emil Arcieri and received certificate from National Orchestral Association. Solo clarinetist with Metropolitan Opera Orchestra, 1939-1940; conductor Massachusetts State Symphony Orchestra, 1940-1942; conductor Army Air Forces Sinfonietta, touring South America 1942-1945; member Boston Symphony Orchestra since 1948.

Abbie Conley Rice *(Voice)* Mus.B., New England Conservatory; studied voice in Boston and New York under various teachers and in Paris under Jean De Reske; soloist with Boston Symphony Ensemble, Peoples Symphony Orchestra, Apollo Club of Boston, Handel and Haydn Society, Harvard Musical Association, North Shore Festival Association; numerous recital appearances.

Rulon Y. Robison *(Voice)* graduate New England Conservatory 1918. Continued studies in New York and Boston with Conraad van Bos, Georges Longy, William Whitney, Charles Adams White and others. Appearances throughout United States in concert, oratorio, opera, light opera, and recitals. Repeated engagements with Boston Symphony Orchestra, Handel and Haydn Society, Harvard and Wellesley College musical groups.

Ruth Sandholm *(Ballet)* studied under Lillian Cushing, Adolf Bolm, Agnes DeMille, Cia Toscanini and others. Member of Adolf Bolm Ballet Company; assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of Metropolitan Opera Company at Central City, Colorado and C. B. S. Opera Television.

Louis Speyer *(Oboe and English Horn)* was graduated from the Paris Conservatory with first prize in oboe. Played in the principal orchestras of Paris. Member of the Boston Symphony Orchestra since 1919.

Donald R. Sullivan *(Voice, Music Education)* B.Mus., M.Mus.Ed., Boston University; appearances in recital, concert, and oratorio throughout New England; operatic and light opera engagements in New York, Philadelphia, Washington, and other cities.

C. Nicholas Vardac *(Psychology)* A.B., A.M., Boston University. Instructor in psychology at Boston University College of Liberal Arts and College of Music. Clinical Psychologist; group Psychotherapy, Boston State Hospital; Diagnostic testing, Psychosomatic Clinic, Massachusetts Memorial Hospital (1949), McLean Hospital (1948), Judge Baker Child Guidance Center (1947).

Bedrich Vaska *(Violoncello, Ensemble)* studied with Wihan, Prague Conservatory, and Hugo Beckar, Frankfurt Conservatory. Studied composition with Anton Dvorak. First cellist Philharmonic Symphony Orchestra, Warsaw, Russia. Member of Sevcik String Quartet, touring Europe annually for eight years. First cellist New York Philharmonic Orchestra under Walter Damrosch. Organized New York String Quartet and toured United States, Canada and Mexico for twelve years.

Jan Veen *(Dance)* born in Vienna; studied widely in Central Europe; toured the Orient and established his own school in Shanghai; came to United States in 1928 as first European exponent of modern dance; opened his school first in New York and later in Boston; trained many students who are dancing professionally and teaching in various schools and colleges; dance and lecture tours throughout Central and South America, Mexico, and the United States; ten seasons as choreographer of original ballet productions in which he appeared with his group with the Boston Symphony Pops under Arthur Fiedler; productions two seasons with Boston Civic Symphony Orchestra under Joseph Wagner.

Henry B. Whitney *(President of Trustees)*, B.A. in Education, Boston University. Studied Theology at Harvard University and Tufts College; graduate study in Education at Boston University. Served as army chaplain during World War II; now pastor Unitarian Church, Norton, Mass.

General Information

PURPOSE

It is the purpose of the Boston Conservatory of Music to provide a thorough education in the three allied arts: music, drama and dance. In pursuance of this purpose each course leading to graduation is designed to give serious students the training that will enable them to take their place in the professional world as skilled performers and as capable and trustworthy teachers. Graduates and former students who are now successfully employed give evidence of the fulfillment of this aim. To a continued realization of this purpose the faculty of the Boston Conservatory of Music is respectfully dedicated.

ADMISSION

Application for admission must be made on forms obtained from the Conservatory and should be filed before the end of the school year preceding admission to the Conservatory.

PREPARATORY DEPARTMENT

No previous training in music is required for admission to the Preparatory Department. Applicants who have had training are classified upon entrance according to their grade of advancement.

COURSES LEADING TO THE DEGREE, DIPLOMA OR CERTIFICATE

MUSICAL REQUIREMENTS: Candidates for admission to courses in applied music must show by examination in their major subject (voice or instrument) an ability to perform works equal to those listed in the Preparatory Department. Before beginning the study of organ, the candidate should be able to pass an examination in preparatory piano. Candidates for the departments of Composition and Music Education should be able to pass the preparatory work in at least one instrument. (See Preparatory Department.)

General Requirements

Degree Course:

For admission to the degree course the applicant must have graduated from a high school or similar institution and must have completed a course which includes a minimum of fifteen units as follows:

English (representing 4 years' study)	3
Foreign Language	2
Mathematics	1
History or Civics	1
Science	1
*Electives	7
	15

*Of the electives 4 units should be in the following fields: Foreign Languages, Mathematics, Social Studies, Fine Arts, Science. The remaining 3 units may be free electives. Any deficiency in the above requirements must be made up during the first year of study.

Diploma Course:

For admission to the diploma course the applicant must have graduated from a high school or similar institution but need not have taken the College Preparatory course.

Certificate Course:

There are no specific academic requirements for admission to the certificate course, but a high school education or its equivalent is recommended.

Special Students:

A Special Student, not being an aspirant for the degree, diploma, or certificate, may enter at any time and elect any subject for which he is qualified, the minimum enrollment being for a term of ten weekly private lessons or one semester of class instruction. A Special Student may transfer to the degree, diploma, or certificate course at any time providing he meets the academic and all other requirements; in effecting such a transfer, credit will be given for any subjects required in his course which have been completed previously in the Conservatory.

Advanced Standing:

Students desiring to transfer from accredited institutions should have a transcript of record and contemporary catalogs of the schools previously attended sent to the Conservatory in advance of the opening session. An evaluation of the credits in theoretical and academic subjects will be made and advanced standing determined accordingly. Advanced standing in applied music (voice or instrument) can be obtained by examination upon entrance only. Students who have not studied in an accredited school may be admitted to advanced standing by passing special comprehensive examinations in their subjects. In no case will such examination reduce the number of credits that must be earned for the degree or diploma.

THE SEMESTER HOUR

The unit of credit is the semester hour. In general a semester hour is the amount of credit given for one hour of prepared class work per week for one semester. A semester hour in applied music (voice or instrument) is granted for three hours practice per week during one semester, plus the necessary individual or class instruction. In some subjects (Solfege, Ensemble, Chorus, Orchestra, etc.) in which the work is of a laboratory nature the amount of credit may vary from the number of hours required.

DEGREE COURSES

Students may major in any one of the following subjects leading to the baccalaureate degree: Voice, Organ, Pianoforte, Harpsichord, Violin, Viola, Violoncello, Contrabass, Harp, Woodwind and Brass instruments, Composition, Music Education, Drama, Dance.

The degree *bachelor of music* is conferred upon music majors who have completed the required four-year course with a minimum of 120 semester hours credit.

The degree *bachelor of fine arts* is conferred upon drama or dance majors who have completed the required four-year course with a minimum of 120 semester hours credit.

Ninety percent of the required 120 semester hours must be for work which merits a grade of C or higher. Thirty semester hours must be earned in resident study.

DIPLOMA and CERTIFICATE COURSES

The *Conservatory Diploma* is awarded to music majors who have completed the required four-year course with a minimum of 96 semester hours credit. Twenty-four semester hours must be earned in resident study.

The *Certificate* is awarded to music majors who have completed the required two-year course with a minimum of 50 semester hours credit. Twenty-four semester hours must be earned in resident study.

EXAMINATIONS

All students pursuing courses leading to graduation are required to take examinations given at the end of each semester. Preparatory and Special Students must take examinations if they wish an official record kept of work completed. Examinations in applied music are given during the last

week of each semester by a jury composed of the director and members of the faculty. Students whose records are unsatisfactory will not be admitted to the examinations. The method of marking is as follows: A, excellent; B, good; C, fair; D, passing; E, failure; X, absent from examination; W, withdrew from course. To graduate with honors a student must maintain an average grade of B or better throughout his course.

SPECIAL AWARDS

The **Arthur B. Whitney** medal is awarded annually to the regular course student who maintains the highest average grades for the school year. A student must be carrying a course equivalent to fifteen hours each semester in order to be eligible for this award.

The **Conservatory Silver Medal** is awarded upon graduation to candidates for the degree who have maintained honor grades throughout their courses.

PRACTICE ACCOMMODATIONS

Practice rooms are available to all resident students of the Conservatory at moderate fees. Privileges will be extended to non-resident students for practice of subjects studied at the Conservatory when schedules and accommodations permit. The Conservatory rates range from $4 to $10 per month, depending upon the number of daily hours and the instrument. Organ practice rates are 25, 40 and 50 cents per hour.

LIBRARY

The Library contains a carefully chosen selection of books on music, drama and dance, and a representative collection of orchestra scores, operas, chamber music and standard instrumental and vocal literature. It also includes the necessary reference books for the daily use of students in music education and academic subjects. The record library contains a wide variety of representative recordings. All full-time students of the Conservatory are accorded the privilege of borrowing books from the Boston Public Library, which contains one of the largest musical reference libraries in the country.

EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Instruction in all subjects is available with regular faculty members. Evening students are accorded the privileges of examinations, participation in recitals, and other school activities.

SUMMER INSTRUCTION

Instruction in various subjects offered at the Conservatory is available throughout the summer. Credit towards degree, diploma, or certificate requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses.

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

The Sevcik Scholarship. A fund established for the aid of one or more deserving violin students by the distinguished violin pedagogue, Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher of the corporation.

Blanche B. Parker Fund. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

Albert Alphin Scholarship. The income from five thousand dollars providing assistance for one or more students of pianoforte.

Bertha T. Otis Scholarship. The income from a fund of five hundred dollars established by the late Bertha T. Otis.

Faculty Scholarships. Scholarships sponsored by faculty members are available to students of composition, voice, organ, pianoforte, orchestral instruments, dance and drama.

Conservatory Scholarship Fund. A fund made possible by individual contributions and by proceeds from various benefit recitals and activities.

RECITALS, CONCERTS

Student Recitals: Throughout the school year public recitals are given by advanced students and those performing most commendably in the recital classes.

Faculty Recitals: All faculty recitals given during the year are open to students without charge and to the public upon invitation.

Concerts: A number of concerts by the Conservatory orchestra, band, chorus, ensembles, and other groups is given during the school year. Members of the faculty, advanced students, and guest artists frequently appear on these programs.

The Boston Conservatory String Quartet gives a series of concerts each season. This quartet is composed of experienced chamber music players drawn from the internationally famous Boston Symphony Orchestra:

*Gaston Elcus, *1st violin* — *Albert Yves Bernard, *viola*
Harry Dickson, *2nd violin* — *Jacobus Langendoen, *violoncello*
*(member of Conservatory faculty)

RESIDENCE

The Conservatory maintains dormitories for women near the school buildings and overlooking the beautiful Fens. The rooms are furnished with studio couch beds, chiffoniers or bureaus, writing desks, chairs, lamps and window curtains. Occupants are required to furnish blankets; couch cover and window draperies if desired. Linen and towels are provided by the dormitory.

It is expected that students will conduct themselves properly at all times and adhere to the general house regulations. Freedom, consistent with the best interests of the school and the students themselves, is extended to all. Women students who are not living at home are required to live in the dormitories or at other residences approved by the school.

Room reservation should be made as soon as the student is notified that her application has been accepted. A deposit of twenty-five dollars is required to confirm the reservation. A reservation shall be considered as binding for the entire school year. A student may be released from this agreement only in the event of an emergency which, in the judgment of the Conservatory management, necessitates her withdrawal from the school.

Residence charges are payable by the semester in advance and will be subject to no deductions for vacations or other absences. Rates include room, weekly laundry of bed linen and towels, and three meals daily, Monday through Saturday. There are a number of attractive restaurants in the immediate vicinity of the dormitories where students may obtain meals on Sunday at their leisure.

Single room ..... $95, $114 and $133 a semester
Double room (each occupant) ..... $95, $114 and $133 a semester
Meals ..... $190 a semester

Men students will be given assistance, when possible, in locating suitable rooms in approved private homes near the Conservatory.

Outline of Courses

LEADING TO THE DEGREE BACHELOR OF MUSIC

WITH MAJOR IN VOICE

FRESHMAN	Semester hours
Voice	6
Pianoforte	4
Recital Class	
Theory & Solfege I	4
Harmony I	4
Stage	2
†English I	6
Physical Education	1
Chorus	2
	29

JUNIOR	
Voice	10
Recital Class	
Conducting I	2
Counterpoint I	4
History of Music II	4
†English II	6
Language	6
Chorus	2
	34

SOPHOMORE	Semester hours
Voice	6
Pianoforte	4
Recital Class	
Theory & Solfege II	4
Harmony II	4
History of Music I	4
Fine Arts	2
Language	6
Chorus	2
	32

SENIOR	
Voice	10
Recital Class	
Opera Class	2
Pedagogy	2
Form & Analysis	4
†Psychology	6
Language	6
*Senior Recital or Thesis	2
Chorus	2
	34

WITH MAJOR IN ORGAN

FRESHMAN	Semester hours
Organ	6
Pianoforte	4
Recital Class	
Theory & Solfege I	4
Harmony I	4
Stage	2
†English I	6
Physical Education	1
Chorus	2
	29

JUNIOR	
Organ	8
Pianoforte	4
Recital Class	
Counterpoint I	4
Form & Analysis	4
History of Music II	4
†Language	6
Chorus	2
	32

SOPHOMORE	Semester hours
Organ	6
Pianoforte	4
Recital Class	
Theory & Solfege II	4
Harmony II	4
History of Music I	4
Fine Arts	2
†English II	6
Chorus	2
	32

SENIOR	
Organ	10
Recital Class	
Conducting I	2
Counterpoint II	4
Composition I	4
Instrumentation I	2
†Psychology	6
Senior Recital	2
Chorus	2
	32

†Not required in diploma course.

*Students who elect to graduate as teachers must complete all the requirements of the course and participate in the general recitals but need not give a senior recital. Such students must show a definite aptitude for teaching and must submit a scholarly thesis on an appropriate subject by May 1 of the senior year. Candidates for the diploma may give a senior recital but are not required to submit a thesis.

WITH MAJOR IN PIANOFORTE

FRESHMAN	Semester hours
Pianoforte	10
Recital Class	
Theory & Solfege I	4
Harmony I	4
Stage	2
†English I	6
Physical Education	1
Chorus, Orchestra or Band	2
	29

JUNIOR	
Pianoforte	10
Recital Class	
Accompanying	2
Counterpoint I	4
Form & Analysis	4
History of Music II	4
†Language	6
Chorus, Orchestra or Band	2
	32

SOPHOMORE	Semester hours
Pianoforte	10
Recital Class	
Theory & Solfege II	4
Harmony II	4
History of Music I	4
Fine Arts	2
†English II	6
Chorus, Orchestra or Band	2
	32

SENIOR	
Pianoforte	12
Recital Class	
Ensemble II	2
Pedagogy	2
Conducting I	2
Composition I	4
Instrumentation I	2
†Psychology	6
*Senior Recital or Thesis	2
Chorus, Orchestra or Band	2
	34

WITH MAJOR IN AN ORCHESTRAL INSTRUMENT

FRESHMAN	Semester hours
Major Instrument	6
Pianoforte	4
Recital Class	
Theory & Solfege I	4
Harmony I	4
Stage	2
†English I	6
Physical Education	1
Orchestra or Band	2
	29

JUNIOR	
Major Instrument	10
Recital Class	
Ensemble	2
Counterpoint I	4
Form & Analysis	4
History of Music II	4
†Language	6
Orchestra	2
	32

SOPHOMORE	Semester hours
Major Instrument	6
Pianoforte	4
Recital Class	
Theory & Solfege II	4
Harmony II	4
History of Music I	4
Fine Arts	2
†English II	6
Orchestra or Band	2
	32

SENIOR	
Major Instrument	12
Recital Class	
Ensemble	2
Conducting I	2
Composition I	4
Instrumentation I	2
†Psychology	6
*Senior Recital or Thesis	2
Orchestra	2
	32

†Not required in diploma course.
*See footnote page 16.

WITH MAJOR IN COMPOSITION

FRESHMAN	Semester hours
Pianoforte	4
String Instrument	4
Theory and Solfege I	4
Harmony I	4
English I	6
†Language	6
Physical Education	1
Chorus, Orchestra or Band	2
	31

SOPHOMORE	Semester hours
Composition I	4
Pianoforte	4
Woodwind or Brass Instrument	4
Theory and Solfege II	4
Harmony II	4
Counterpoint I	4
History of Music I	4
Fine Arts	2
Chorus, Orchestra or Band	2
	32

JUNIOR	
Composition II	8
Pianoforte or Organ	4
Instrumentation I	2
Counterpoint II	4
Form and Analysis	4
History of Music II	4
†English II	6
Chorus and Orchestra	2
	34

SENIOR	
Composition III	10
Applied music	4
Instrumentation II	4
Conducting I	2
Ensemble	2
†Academic elective	6
Chorus and Orchestra	2
	30

†Not required in diploma course.

WITH MAJOR IN MUSIC EDUCATION

FRESHMAN	Semester hours
*Applied Music	8
Recital Class	
Theory and Solfege I	4
Harmony I	4
Stage	2
English I	6
Language	6
Physical Education	1
Chorus, Orchestra or Band	2
	33

SOPHOMORE	Semester hours
*Applied Music	8
Recital Class	
Methods & Materials I	4
Theory and Solfege II	4
Harmony II	4
History of Music I	4
Fine Arts	2
English II	6
Chorus, Orchestra or Band	2
	34

JUNIOR	
*Applied Music	8
Recital Class	
Conducting I	2
Methods & Materials II	2
Practice Teaching I	4
Music Appreciation Methods	2
Form and Analysis	4
Counterpoint I	4
History of Music II	4
Orchestra or Band and Chorus	2
	32

SENIOR	
*Applied Music	4
Recital Class	
Methods & Materials III	2
Practice Teaching II	4
Instrumental Class Methods	3
School Orchestras and Bands	3
Instrumentation I	2
History of Education	4
Psychology	6
Academic Elective	3
Chorus, Orchestra or Band	2
	33

*Candidates for the degree with School Music as a major are required to pursue subjects in applied music in such a way that at the end of the course they will be able to (1) pass a comprehensive pianoforte examination including sight playing of accompaniments equivalent in difficulty to that of standard school music material; (2) pass a voice examination demonstrating a thorough knowledge of the fundamentals of voice production, and the ability to sing with a pleasing voice in accurate intonation; (3) pass an examination in the playing of a string, woodwind and brass instrument and the snare drum.

DIPLOMA COURSES WITH MAJOR IN VOICE, ORGAN, ORCHESTRAL INSTRUMENT or COMPOSITION

With the exception of certain academic subjects, the diploma courses are identical to those outlined in the degree courses.

CERTIFICATE COURSES WITH MAJOR IN VOICE, ORGAN or an ORCHESTRAL INSTRUMENT

The Certificate Course is a well balanced program of study designed especially for those students of definite musical ability who may have opportunities to engage in teaching or performing.

FIRST YEAR	Semester hours	SECOND YEAR	Semester hours
Major (Voice or Instrument)	6	Major (Voice or Instrument)	6
Piano	4	Piano	4
Recital Class		Recital Class	
Theory and Solfege I	4	Theory and Solfege II	4
Harmony I	4	Harmony II	4
Stage	2	History of Music I	4
†Italian I	6	Fine Arts	2
†French Diction	2	†Pedagogy	2
Physical Education	1	†German Diction	2
Chorus or Orchestra	2	Chorus or Orchestra	2
	31		30

†Required only of Voice Students.

WITH MAJOR IN PIANOFORTE

FIRST YEAR	Semester hours	SECOND YEAR	Semester hours
Pianoforte	10	Pianoforte	10
Recital Class		Recital Class	
Accompanying	2	Ensemble	2
Theory and Solfege I	4	Theory and Solfege II	4
Harmony I	4	Harmony II	4
Stage	2	History of Music I	4
Physical Education	1	Fine Arts	2
Chorus or Orchestra	2	Pedagogy	2
	25	Chorus or Orchestra	2
			30

Description of Subjects

THEORY AND SOLFEGE

THEORY AND SOLFEGE I: Training in the basic fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmical articulation and sight singing in the G, F, and C (alto and tenor) clefs. Rhythmic, melodic, and harmonic dictation. Bona: Rhythmical Articulation. Dannhauser: Solfege des Solfeges, Books I and II. Jacchia: Ear-training: Book I.

Three hours weekly; credit, two hours each semester.

THEORY AND SOLFEGE II. Melody writing: Motive, section, phrase, period. Counterpoint in two, three, and four parts—vocal style. Advanced studies in rhythmical reading and sight-singing with the seven clef positions. Dictation in single melodic line and in two, three, and four parts. Transposition by clef; score reading. Advanced studies in sight-singing by Dannhauser, Lemoine, Lavignac and others.

Three hours weekly; credit, two hours each semester. Mr. Greselin

HARMONY

HARMONY I: Preliminary definitions. Triads of the major and minor diatonic scales and their inversions. Chord progressions with emphasis on good voice leading. Seventh and ninth chords and their inversions. Figured bass and melody harmonization. Modulation to related keys. Keyboard harmony: Cadence formulas in all keys; simple melody harmonization.

Two hours weekly; credit, two hours each semester.

HARMONY II: Chromatically altered chords. Suspension and other non-harmonic tones. Modulation to remote keys. Exercises in vocal and instrumental styles. Analysis of the Bach chorales and other literature. Harmonization of melodies and modulation at the keyboard.

Two hours weekly; credit, two hours each semester. Mr. Lee

FORM AND ANALYSIS

Harmonic principals underlying chord structures and harmonic rhythm in relationship to form and content. Non-harmonic and contrapuntal devices. Principal works discussed are the Preludes from the Well-Tempered Clavier by Bach, the Preludes for piano by Chopin and works by Wagner, Faure and Hindemith. In the second semester representative scores from the seventeenth through the twentieth centuries are compared and contrasted to illustrate various approaches to form, texture, orchestration and extra-musical considerations.

Two hours weekly; credit, two hours each semester. Mr. Pinkham

COUNTERPOINT

COUNTERPOINT I: Two, three, and four parts in all species, strict style; double counterpoint in all intervals; canons in two, three, and four parts. The choral prelude and invention.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT II: Fugues in two, three, and four subjects, vocal and instrumental.

Two hours weekly; credit, two hours each semester.

Mr. Lee, Mr. Pinkham

COMPOSITION

Composition I. Composition in smaller forms for pianoforte and instrumental combinations. Composition for voice and chorus with particular attention to the setting of texts and idiomatic vocal and choral practices Emphasis is made on performance practicability and students have the opportunity of hearing their works performed in class or in informal concerts.

Two hours weekly; credit, two hours each semester.

Composition II. Primarily instrumental. Sonatas for solo instrument and piano or chamber combinations. Special attention is given to the mastery of technique.

Two private lessons weekly; credit, three hours each semester.

Composition III. Intensive study in the larger forms: Concerto, sonata, symphony, and string quartet. Analysis of representative works in these forms.

Two private lessons weekly; credit, four hours each semester.

Mr. Lee, Mr. Pinkham

To graduate in the Composition Course a student must have completed:

(1) an orchestral work of not less than fifteen minutes in duration;
(2) an example of sonata-form for pianoforte or for an ensemble combination;
(3) a composition in fugual form for string quartet, woodwind or brass ensemble;
(4) a motet or large anthem for chorus with or without solos;
(5) not less than five works in smaller forms—piano pieces, songs or solos for orchestral instruments.

INSTRUMENTATION

Instrumentation I: A study of the nature of various orchestral instruments, singly and in combination. Practice in making simple orchestral and band arrangements.

One hour weekly; credit, one hour each semester.

Instrumentation II (private instruction only): Scoring for orchestra, band, and various combinations of instruments.

Credit in advanced orchestration is established in accordance with the amount of work taken.

Mr. Lee, Mr. Pinkham

CONDUCTING

Conducting I: The technic of conducting as applied to both choral and orchestral work. Attack, release, tempi, phrasing. Practice in score reading from the string trio and string quartet to more difficult scores for full orchestra.

One hour weekly; credit, one hour each semester.

Conducting II: The reading and analysis of more involved scores; complicated baton technic problems. Practical experience in conducting the Conservatory Orchestra and Chorus under supervision.

Private lessons only; credit in accordance with work completed.

Mr. Ball, Mr. Greselin, Mr. Poto

HISTORY OF MUSIC

History of Music I. This course, run in close conjunction with Fine Arts, gives the student a cultural and historical background of styles from primitive through modern. A selected number of representative musical examples is studied in detail. Regular listening periods and written assignments supplement the class work.

Two hours weekly; credit, two hours each semester. Mr. Pinkham

History of Music II. (Prerequisite: History of Music I) A survey of representative works of the great composers from Medaeval through the Twentieth Century with special concern for the technical aspects of their individual styles and the relationship to the period in which they lived.

Two hours weekly; credit, two hours each semester. Mr. Pinkham

ENSEMBLE

The study of piano literature for four, six, and eight hands, and compositions for two pianos.

The study of classic and modern repertoire for piano and string, string quartets, and various instrumental combinations, including woodwind and brass instruments.

Two hours weekly; credit, one hour each semester.

Mr. Churchill, Mr. Vaska, Mr. Ball

ORCHESTRA

All students of the Conservatory who are sufficiently advanced in their instruments are required to attend rehearsals and public performances of the orchestra. During the season a wide variety of standard orchestral works are rehearsed and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

Three hours weekly; credit, one hour each semester. Mr. Poto

BAND

The band class affords students of woodwind, brass and percussion instruments an opportunity for the study and performance of a varied selection of original and transcribed compositions for band.

Three hours weekly; credit, one hour each semester. Mr. Ball

CHORUS

A class devoted to the study and performance of both sacred and secular choral works and *a cappella* literature. Required of all voice majors and open to special students upon recommendation of their teachers.

Two hours weekly; credit, one hour each semester. Mr. Greselin

OPERA WORKSHOP

(Open only to advanced students of voice)

Workshop I: Fundamentals of gesture and movement; character analysis of roles; coordination of action with music; practical application of acting technique in arias and small ensembles.

Two hours weekly; credit, one hour each semester.

Workshop II: Intensive study of scenes, complete acts, and operas of the various schools. Frequent public presentations.

Two hours weekly; credit, one hour each semester. Miss Pilla

RECITAL CLASS

This class gives students an opportunity to perform before members of the faculty and other students of the class. (Not open to the public).

Required of all students earning credit in applied music.

ACCOMPANYING

Presenting the important elements in artistic accompaniment with demonstration and supervised practice. Provides opportunity for class members to accompany Conservatory students. Open to students who demonstrate adequate facility at the pianoforte.

One hour weekly; credit, one hour each semester. Mr. Churchill

PEDAGOGY

A course especially designed for those who wish to graduate as teachers. The problems of teaching pupils of varying ages and grades are discussed; methods and suitable materials; practical application of teaching principles is demonstrated with pupils; practice teaching.

One hour weekly; credit, one hour each semester. Faculty Members

STAGE

A special course planned to supplement the training of regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage. The course includes practical training in acting, and general stage craft. Plans for directing plays, concerts and other entertainments are discussed.

One hour weekly; credit, one hour each semester. Mr. Grant

PHYSICAL EDUCATION

This course, correlated with the rhythm and dynamics of music, is especially planned for the Conservatory student to develop poise and coordination through the extremes of relaxation and tension. The approach is based upon the modern principle of free movement as opposed to the rigid rules of calisthenics.

One hour weekly; one-half hour each semester. Mr. Veen

MUSIC EDUCATION

Methods and Materials I: The study of methods of presenting music in the primary and grammar grades; materials used; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing. The training of children's voices; principles of correct tone production; treatment of monotones and conserving of the child's voice. Classroom management.

Two hours weekly; credit, two hours each semester. Mr. Sullivan

Methods and Materials II: Music in the Junior High School and its function in the curriculum; materials used; care of the adolescent voice; scheduling, organizing, time allotments, methods and materials for general music and elective music activities. Correlative field trips.

One hour weekly; credit, one hour each semester. Mr. Sullivan

Methods and Materials III: The administration of the music program in the Senior High School; methods of presenting theory, history of music and other subjects in the high school; class organization; seating plans; methods of conducting teachers meetings. Public school administration as applied to the teaching of music. Modern trends in music education. Correlative field trips.

One hour weekly; credit, one hour each semester. Mr. Sullivan

Practice Teaching I: Teaching under supervision in the Conservatory classroom the Methods as outlined in Methods and Materials I. Observation of music teaching in the primary and grammar grades in the public schools of Boston and vicinity; comparison and discussion of the methods used by different teachers. A minimum of thirty clock hours of actual teaching, and thirty hours of observation is required during the year in addition to the weekly conference and discussion hour in the Conservatory classroom.

Credit, two hours each semester. Mrs. Drew and Mr. Sullivan

Practice Teaching II: Continuation of the work as outlined in Practice Teaching I. Observation of teaching in junior and senior high schools in Boston and vicinity; actual teaching in public schools under supervision. Students are required to have a minimum of two hours weekly devoted to observation and teaching and one hour weekly for reports and discussion at the Conservatory classroom.

Credit, two hours each semester. Mrs. Drew and Mr. Sullivan

School Orchestras and Bands: The organization of instrumental groups, orchestras, and bands; seating arrangement; rehearsal procedure; repertoire. The presentation of concerts, operettas, etc. Students of this course must attend rehearsals of the chorus and orchestra (minimum two hours weekly) and when sufficiently advanced in the technic of conducting, will be required to conduct both groups.

Three hours weekly; credit, three hours first semester. Mr. Sullivan

Instrumental Class Methods: (Strings, Woodwind, Brass) Instrumental class teaching; methods used; technical problems involved in playing the various instruments; organization of school classes; observation of instrumental class teaching in the public schools in Boston and vicinity. This course is given under instructors from various instrumental departments of the Conservatory faculty.

Three hours weekly; credit, three hours second semester.
Faculty Members

Music Appreciation Methods: Detailed lesson plans for the presentation and teaching of music appreciation in elementary, junior, and senior high school grades.

One hour weekly; credit, one hour each semester. Mrs. Drew

INSTRUMENTAL CLASSES

Elementary instruction in strings, woodwind, brass and percussion instruments for Music Education majors.

One hour weekly; credit, one hour each semester. Faculty Members

ACADEMIC SUBJECTS

ANATOMY

This course includes the study of the human body; the structure of all major joints and its influence upon movement; location and action of muscles; brief study of the structure of organs and systems individually and in their relation to the body as a whole.

Three hours weekly; credit, three semester hours. Mr. Hellman

English

English I (Composition)
Review of grammatical principles; composition—written and oral; collateral reading.

Three hours weekly; credit, three hours each semester. Mr. Ellison

English II (Literature)
A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading.

Three hours weekly; credit, three hours each semester. Mr. Ellison

EUROPEAN HISTORY

The development of Western Civilization from the decline of the Roman Empire to the present; a brief survey of the character and contributions of ancient civilization tracing the development of our intellectual heritage and showing the historical origin of the economic, political and social problems with which our age is faced.

Three hours weekly; credit, three hours each semester. Mr. Ellison

Fine Arts

A general and comparative survey of the development of Art in its various expressions and forms. This course is given in conjunction with History of Music I and its emphasis will be on the characteristics of periods and styles. Lectures are illustrated by lantern slides. Supplementary reading and written assignments are required.

One hour weekly; credit, one hour each semester. Mr. Outerbrldge

History of Education

This course traces the developments in educational theory and practice through the years, and acquaints the students with the underlying principles, nature, and objectives of education. Special emphasis is given to present day issues and trends in this field. Lectures, discussions, and assigned readings.

Two hours weekly; credit, two hours each semester. Mr. Coles

Languages

Italian, French or German I

Grammar, diction, oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Three hours weekly; credit, three hours each semester.

Italian, French or German II

Grammar, composition and diction continued; reading of more difficult text; free composition and practice in conversation.

Three hours weekly; credit, three hours each semester.

Mr. Merlino, *Italian;* Mr. Kennison, *French and German*

Diction

Italian, French or German Diction.

Two hours weekly; credit, two hours. Mr. Merlino, Mr. Kennison

Psychology

General Psychology. This course introduces the student into the nature and scope of psychology and its methods; focusing on Psychology's central problem, the individual; his drives, emotions, and his social functioning. Reactions to conflict, mental hygiene and adjustment problems are discussed.

Three hours weekly; credit, three hours first semester. Mr. Vardac

Educational Psychology. The nature and conditions of learning are critically examined; the theories of learning are presented. The role of motivation and maturation in learning is investigated. The general problems of the teacher at work are discussed, together with the psychology of the group, the classroom and the pupil.

Three hours weekly; credit, three hours second semester. Mr. Vardac

Applied Music Courses

The outlines here set forth are flexible and subject to adjustment according to the needs and advancement of the individual student.

VOICE

FRESHMAN—Fundamentals of tone production: breathing; study of resonance cavities as applied to amplification of the initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

SOPHOMORE—Vocalises continued: technical development; roulades; runs and trills. The simpler arias and songs from the Italian, French and German schools.

JUNIOR—Advanced vocalises. Study of oratorio-recitative and aria: Handel, Haydn, Mendelssohn, Franck. Lieder: Schubert, Schumann, Brahms, Strauss, Wolf, Debussy, Faure, Ravel; Tschaikowsky, Rachmaninoff, Rimsky-Korsakow and others. Opera: Verdi, Rossini, Donizetti, Puccini, Mozart, Weber, Wagner and others.

SENIOR—Completion of a conprehensive repertoire of old and modern songs, lieder, oratorio, opera; preparation for senior recital.

ORGAN

FRESHMAN—Gleason: Method of organ playing. Rheinberger: Trios. Bach: Chorals, short preludes and fugues.

SOPHOMORE—Gleason: Method of organ playing (cont.) Albrechtsberger: Trios. Bach: Selected works. Bonnet: Historical organ series Bk. I (pre-Bach).

JUNIOR—Bach: Trio Sonata I & II, Fantasia in G, Preludes and Fugues in D, B minor. Franck: Cantabile, Piece Heroique. Shorter works for recital programs.

SENIOR—Bach, Sonata V, Great fugues and chorals. Vierne: selections from symphonies. Franck: Chorals II and III. Mozart: Fantasia in F minor. Contemporary composers.

PIANOFORTE

FRESHMAN—Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers. Scales and arpeggios.

SOPHOMORE—Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. A sonata by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert. Major and minor scales in thirds, sixths, and tenths. Arpeggios.

JUNIOR—An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto. Scales and arpeggios in all forms for purpose of virtuosity. A late Beethoven sonata.

SENIOR—One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examinations, and the senior recital.

HARPSICHORD

Students may elect to major in Harpsichord upon completion of the freshman and sophomore years of the pianoforte course. All other requirements (theoretical, academic, etc.) are the same as those outlined in the pianoforte course.

JUNIOR—Inventions, preludes and fugues by J. S. Bach. Compositions by Couperin, Purcell, Handel, and others. Tuning and maintenance of instrument.

SENIOR—Concertos and extended solo and ensemble works by Bach. Sonatas by Scarlatti. Works by Byrd, Gibbons, Rameau, etc. Representative modern works.

VIOLIN

FRESHMAN—Scales and arpeggios. Easy double stops. Etudes by Kayser, Mazas, and Dancla. Concertos by Reading, Sitt, and Seitz.

SOPHOMORE—Sevcik Op. 1. Etudes by Dont, Op. 37. Kreutzer. Sonatas by Kreutzer for violin and bass. Concertos by Rode, Kreutzer, Viotti. Selected solos.

JUNIOR—Etudes by Fiorillo, Campagnoli, Rode, Gavinies. Concertos by Mozart and Bach. Selected solos.

SENIOR—Etudes by Meerts, Dont Op. 35. Jeno Hubey, Wieniawski. Sonatas by Bach for violin alone. Concertos such as Max Bruch, Vieuxtemps, Mendelssohn, Saint-Saens, Lalo, Paganinni, Brahms, Beethoven.

VIOLA

FRESHMAN—All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE—Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR—Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR—Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

VIOLONCELLO

FRESHMAN—Studies by Dotzauer and Grutzmacher. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.

SOPHOMORE—Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Goltermann: Third and Fourth Concertos.

JUNIOR—Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultz: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.

SENIOR—Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Coreli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

FRESHMAN—Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.

SOPHOMORE—Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn; Buschmann.

JUNIOR—Scales and broken triads in all positions. Studies by Simandl, Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.

SENIOR—Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

FRESHMAN—Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasie. Oberthur: Serenade. Hasselmans: Berceuse.

SOPHOMORE—Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.

JUNIOR—Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.

SENIOR—Studies by Bovio; Labarre; Dizi. Orchestral works, solos, concertos with orchestra.

FLUTE

FRESHMAN—Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.

SOPHOMORE—Altes: Method (Part III). Triple tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.

JUNIOR—Virtuosity exercises by Anderson; Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concertos by Mozart.

SENIOR—Sonatas; suites; concertos; modern compositions. Studies of orchestral works.

OBOE

FRESHMAN—Barrett, Method Part II. Sellner, Method Part I. Exercises and scales. Reed making. Easy solos.

SOPHOMORE—Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.

JUNIOR—Explanation and study of the English Horn. Methods for Oboe by Hugo and Ferling.

SENIOR—Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

CLARINET

FRESHMAN—Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsch, Vol. I and II. Solos by Edward German.

SOPHOMORE—Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.

JUNIOR—Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.

SENIOR—Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

FRESHMAN—Bourdeau, Method Part I. All scales and arpeggios. Exercises. Reed making. Selected solos.

SOPHOMORE—Bourdeau, Scales and Arpeggios Part I. Milde, Twenty-five Studies Book I. Bourdeau, Method for Bassoon Part II. Solos by Verroust, Beer, Klose.

JUNIOR—Bourdeau, Scales and Arpeggios Part II. Milde, Twenty-five Studies Part II. Gambaro, Eighteen Studies. Bourdeau, First Solo. Mozart, Larghetto. Busser, Cantilena. Weber, Concertino and Hungarian Concertino.

SENIOR—Studies by Espaignet, Gavinies, Nazarino, Gatti. Milde, Method Part III. Bourdeau, Second Solo. Busser, Concerto. Pierne, Solo de Concert. Bourgault-Ducoudray, Solo. Concertos by Mozart; Hassler; Cols; Concertstuck.

HORN

FRESHMAN—Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.

SOPHOMORE—Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces of Interpretation. Transposition.

JUNIOR—Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.

SENIOR—Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

TRUMPET

FRESHMAN—Petit, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE—Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR—Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR—Studies for the development of style and phrasing. Arban, Method. Balay, Artistic Studies. Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE AND TUBA

FRESHMAN—Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE—Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR—Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR—Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria Symphonique.

PERCUSSION

FRESHMAN—Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

SOPHOMORE—The Tympani; tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone: holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

JUNIOR—More advanced exercises for Tympani, Bells, and Xylophone. Excerpts from standard orchestral compositions.

SENIOR—Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

Preparatory Department

The Preparatory Department of the Boston Conservatory of Music is open to both children and adults who are desirous of obtaining thorough musical training in the elementary grades. All instruction is given by regular members of the faculty and their assistants. The courses are designed to prepare students to qualify for admission to the degree, diploma, or certificate courses, and to provide instruction for others who may have only an avocational interest in music and wish to participate in this form of art expression.

Instruction is offered in voice, pianoforte, and all orchestral instruments. Courses in elementary theory, sight-singing, and ear-training are also given, and must be taken by those students who are preparing for admission to the courses leading to graduation. Students, interested in drama and dance, may refer to the respective departments elsewhere in the catalog for a description of the work offered.

The length of time required for completion of the work prescribed in the different preparatory subjects cannot accurately be estimated, as much depends upon the age, ability, and interest of the individual student, as well as the subject and number of lessons taken weekly.

For the purposes of classification and examinations, the course material used in the instrumental subjects is outlined in two parts; that of voice, one part. Instructors may, at their discretion, substitute other material equivalent to that outlined, according to the needs of the individual student.

SOLFEGE — JUNIOR CLASSES

These classes for children include ear-training, sight-reading, singing and theory adapted to the abilities and interests of children. It simplifies as well as enriches a child's musical knowledge to begin to listen to music with definite understanding before learning to play an instrument. A year of solfege is advised before taking up the study of an instrument if the child has had no previous training.

One hour class instruction weekly.

VOICE

Students, under sixteen years of age, must have an audition and conference with a member of the vocal staff before being accepted for voice study.

Part I—Fundamentals of tone production; principles of breathing and attack of tone; vocalization on the various vowels. Boston Conservatory of Music, Thirty-six Vocalises. Easy songs.

PIANOFORTE

Part I—Diller-Quaile Books; Concord Series of Pianoforte Books; Master Series for the Young, edited by Hughes; Foote, First Year Bach; Rebikov, Silhouettes. Studies by Czerny, Heller, Hanon, and others. Easy compositions by Bach, Handel, Mozart, Haydn, Schumann. Compositions by MacDowell, Grieg, Schuett, Gretchaninoff, and Godovsky, Miniatures. Major and minor scales and arpeggios of the tonic triads to be played, parallel and contrary motion, in quarter notes (M.M. quarter note 144).

Part II—Studies by Loeschorn, Heller, Czerny. Bach, Two-part Inventions. Standard compositions of moderate difficulty by composers mentioned in Part I and by Schubert, Mendelssohn, Beethoven, Weber, Brahms, Chopin, Liszt, and Tschaikowsky. Major and minor scales in thirds, tenths, and sixths, to be played in sixteenth notes (M.M. quarter note 108). Chromatic and whole-tone scales. Arpeggios of seventh chords to be played in all positions in sixteenth notes (M.M. quarter note 76).

VIOLIN

Part I—Sevcik, Op. 6 Method Books I and II; Nadaud, Practical Scales; Ruth Laighton, Tunes and Technique Book I. Sevcik, Op. 6 Method Books III and IV; Sevcik, Op. 7 Preparatory Trill Exercises Book I. Selected solos.

Part II—Sevcik, Op. 6 Method Book VI; Sevcik, Op. 7 Book I continued; Sevcik, Op. 6 Method Book VII; Nadaud, Practical Scales continued. Sevcik, Preparatory Trill Exercises Book II; Dont, Op. 37 Etudes. Selected solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc.

VIOLA

Part I—Bruni, Method for Viola; Tone production. Major and minor scales and arpeggios in two octaves. Easy solos.

Part II—Major and minor scales and arpeggios in three octaves. Studies by Corelli, Kreutzer, and Mazas. Easy solos.

VIOLONCELLO

Part I—Lee, Studies for Beginners Book I; Werner, Violoncello School Op. 43; Scales through two octaves. Easy pieces.

Part II—Lee, Studies Part II and III; Studies by Dotzauer, Klengel, and others. Scales through three octaves. Concertinas by Romberg and Goltermann. Selected solos.

CONTRABASS

Part I—Tone production; bowing on open strings. Progressive Studies. Diatonic and chromatic scales and broken triads in first position. Simandl, Doublebass Method.

Part II—Simandl, Exercises with different bowings. Diatonic and chromatic scales in second and third positions.

HARP

Part I—Snoer, Method Part I. Scales. Hasselmans, Three Little Solos.

Part II—Boscha, Exercises and Studies. Pedal studies. Scales and arpeggios. Easy solos.

FLUTE

Part I—Tone production; sustained tones; single tonguing. Scales. Altes, Method Part I.

Part II—All major and minor scales. Exercises for development of tone. Double tonguing. Altes, Method continued. Easy solos.

OBOE

Part I—Tone production; sustained tones. Major and minor scales in slow tempo. Barrett, Method Part I.

Part II—Exercises for tone development. Barrett, Progressive Studies. All major and minor scales.

CLARINET

Part I—Sustained tones; breath control; articulation; fingering. Scales and arpeggios. Klose, Method Vol. I.

Part II—Klose, Method Vol. I continued. Scales and arpeggios. Studies in articulation. Selected solos.

BASSOON

Part I—Tone production; breathing; sustained tones. Jancourt, Method for Beginners Part I. Major and minor scales slowly.

Part II—Jancourt, Method for Bassoon continued. Bourdeau, Method Book I. Scales and arpeggios. Easy solos.

HORN

Part I—Tone production; breathing; fingering. Hoffman, Method for Horn. Scales and intervals slowly.

Part II—Major, minor, and chromatic scales and arpeggios. Double tonguing. Introduction of clefs used in transposition.

TRUMPET

Part I—Breathing; attack; sustained tones; open tones; fingering. Scales and intervals slowly. Petit, Method.

Part II—Petit, Method for Trumpet continued. Scales and broken chords. Selected solos. Transposition.

TROMBONE and TUBA

Part I—Holding of instrument; breathing; sustained tones. Scales slowly. Dieppo, Method.

Part II—Exercises in staccato, legato, and slurred playing. Scales and arpeggios. Studies by Dieppo.

PERCUSSION

Part I—Snare Drum; practical rudiments; holding of sticks; practice of roll. Clark, Drum Method.

Part II—Snare Drum continued. Exercises in various rhythms. Bass Drum; Orchestra Bells. Sternberg, Practical Studies.

JUNIOR ORCHESTRA

This orchestra affords preparatory students of orchestral instruments an opportunity to gain experience in the rehearsal and performance of orchestral compositions within their technical means.

One period weekly. Mr. Doyle

Dance Department

Jan Veen, *Director*

Louise Philips
Katrine Hooper
Adele Hooper Hugo
Ruth Sandholm

Realizing the importance of dance in its curriculum the Boston Conservatory of Music invited Jan Veen, artist, educator, choreographer, to create a dance department with a dance major of collegiate grade where dance will have the proper relation to music and be correlated with the necessary academic courses. The professional course is designed to train students to take their place as highly skilled dancers, and to develop efficient and trustworthy teachers of dance and physical education. The dance major is comprised of subjects which run through the entire period of training and the material becomes progressively far-reaching as the faculties of the student expand.

ADMISSION REQUIREMENTS: (a) Graduation from high school with a minimum of 15 units as prescribed for the degree course (page 12). (b) a written statement from a physician certifying that the applicant's general health and physical stamina are equal to the demands of serious dance training.

OUTLINE OF COURSE LEADING TO DEGREE BACHELOR OF FINE ARTS WITH MAJOR IN DANCE

FRESHMAN

	Semester Hours
Dance Technique I	8
Dance Form and Style I	1
Dance Composition I	2
Theory and Solfege I	4
Piano	4
English I	6
European History	6
Anatomy	3
	34

JUNIOR

Dance Technique III	6
Dance Form and Style III	2
Dance Composition III	6
Pedagogy II	2
Percussion II	2
Speech I	4
Psychology	6
Modern Language	6
	34

SOPHOMORE

	Semester Hours
Dance Technique II	6
Dance Form and Style II	1
Dance Composition II	4
Pedagogy I	2
Percussion I	2
Piano	4
English II	6
Modern Language	6
	31

SENIOR

Dance Technique IV	6
Dance Form and Style IV	2
Dance Composition IV	8
Pedagogy III	2
Percussion III	2
Dance Notation	2
History of Fine Arts	4
Academic Elective	6
Senior Thesis or Recital	1
	33

Description of Subjects

DANCE TECHNIQUE

Technique I—*Modern.* Study of relaxation and tension; analysis of body function, limbering, stretching; coordination; body correctives for posture and weight distribution; technique of breathing.
Ballet: The five positions; simple bar work; fundamental steps.
Seven hours weekly; credit, four hours each semester.

Technique II—*Modern.* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics.
Ballet: Simple bar, turns, beginning of adagio and allegro floor work.
Six hours weekly; credit, three hours each semester.

Technique III—*Modern.* More advanced floor work and elevation. Rhythmic variations, endurance training.
Ballet: Advanced bar work, pirouettes and fouettes; development of medium length adagio and allegro into rhythmic patterns; beats, elevation; supported adagio and point work.
Six hours weekly; credit, three hours each semester.

Technique IV—*Modern.* Solidifying of acquired knowledge leading towards virtuosity.
Ballet: Advanced bar work; turns; elevation with beats. Creative solos on point and supported adagio; classical variations from ballet repertory.
Six hours weekly; credit, three hours each semester.

DANCE FORM AND STYLE

Form and Style I—Small movement patterns of definite design; the 6-scale in basic cubic form. Pavane, Minuet, Waltz, Polka, etc.
Two hours weekly; credit, one hour second semester.

Form and Style II—Medium length patterns of more complicated design; the 8-scale into the obliques, promotion of visual and muscular memory. Sarabande, Galliarde, Gavotte, Allemande; Central and East European Dances (Czardas, Mazurka, Polonaise, etc.).
Two hours weekly; credit, one-half hour each semester.

Form and Style III—Forms in canon, differentiation of the usage of space in air and floor design; the 12-scale into the hexagonals. Gigue, Bouree, Courante, etc. Oriental Dances—Chinese, Hindu, Javanese, etc.
Three hours weekly; credit, one hour each semester.

Form and Style IV—Rapid dance memorization through concentrated visual absorbance. The modern dance forms and style of grotesque, heroic, dramatic, and comic quality, etc. National Dances: Spanish, Italian, Mexican, etc. Square and Round Dances.
Three hours weekly; credit, one hour each semester.

DANCE COMPOSITION

Composition I—Improvisation: the spontaneous reaction to given tasks in personal approach to movement. Solo and group studies.
One hour weekly; credit, one hour each semester.

Composition II—The development of individual style by correlating acquired knowledge and personal experience. Weekly and semester assignments.
Two hours weekly; credit, two hours each semester.

Composition III—Theme and variations (design, space, rhythm and dynamics). Weekly and half semester assignments.
Three hours weekly; credit, three hours each semester.

Composition IV—Difficult weekly and half semester assignments. Preparation for senior recital of solo and group compositions.
Four hours weekly; credit, four hours each semester.

DANCE PEDAGOGY

Pedagogy I—A practical analysis of movement and methods of teaching body correctives and basic dance technique.
One hour weekly; credit, one hour each semester.

Pedagogy II—Continuation of the work of Pedagogy I with variations of dance technique; adaptation of teaching methods in special fields.
One hour weekly; credit, one hour each semester.

Pedagogy III—Teaching of dance forms and style. Practical teaching experience in the studio and in Settlement Houses.
One hour weekly; credit, one hour each semester.

DANCE NOTATION

The Laban system of recording dance movement in writing.
One hour weekly; credit, one hour each semester.

PERCUSSION

Percussion I—Training in the use of drums, gongs and blocks in simple rhythms and dynamics.
One hour weekly; credit, one hour each semester.

Percussion II—More intricate rhythms with variations. Beginning of improvisation and accompanying of movement.
One hour weekly; credit, one hour each semester.

Percussion III—Study and scoring of dance compositions for percussion instruments.
One hour weekly; credit, one hour each semester.

CERTIFICATE COURSE

The Certificate is awarded to students who have completed a three-year course comprised wholly of dance subjects, solfege, 1 year, and piano, 2 years (minimum 72 semester hours). Students may be admitted to this course without having graduated from high school. A physician's certificate is required.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

TUITION

	Semester
Dance Degree Course including all subjects as outlined	$300
Dance Certificate Course	225
Amateur Classes—per class hour	$16 to $30

Drama Department

Harlan Grant, *Director*
Paul Ellison, *Associate Director*
Florence Grant Philip Johnson

The aims of this department are:

1. To cultivate an understanding and appreciation of the whole field of the drama and the theatre, considering the literature, history and practice of these arts in relation to the social and cultural traditions of the western civilization and to contemporary society.
2. To develop the intellectual, emotional and physical resources of the student through the acquisition of poise, self-control, vocal and physical expressiveness.
3. To furnish students interested primarily in this field for either vocational or avocational reasons the opportunity to acquire individual proficiency under competent guidance and group stimulus.

The four-year course of study leading to the diploma includes subjects in the following fields of academic studies on a college level: English, Foreign Languages, Literature, Social Studies and Science.

ADMISSION REQUIREMENTS: (a) Graduation from high school with a minimum of 15 units as prescribed for the degree course (page 12). (b) Evidence by recommendations or audition of applicant's aptitude for work in the drama field.

OUTLINE OF COURSE LEADING TO DEGREE BACHELOR OF FINE ARTS WITH MAJOR IN DRAMA

FRESHMAN

	Semester Hours
English I (Composition) or II (Literature)	6
European History	6
Introduction to the Theatre	4
Dramatic Interpretation I	4
Speech I	4
Stagecraft I	2
Anatomy	3
Rehearsal and Performance I	2
Physical Education	1
	32

SOPHOMORE

	Semester Hours
Dramatic Literature I (Early Continental Drama)	3
Foreign Language	6
Psychology	6
History of the Theatre I	2
Dramatic Interpretation II	4
Speech II	4
Rehearsal and Performance II	6
Stagecraft II	2
	33

JUNIOR

Dramatic Literature II (Continental Drama 1640 to 1800)	3
Fine Arts	4
Foreign Language	6
History of the Theatre II	2
Stage Design I	4
Production I	4
Rehearsal & Performance III	6
Makeup	2
	31

SENIOR

Modern Dramatic Literature III	3
Contemporary Theatre	2
Stage Design II	4
Costuming for the Stage	2
Production II	4
Theatre Organization and Management	6
Rehearsal & Performance IV	10
	31

DESCRIPTION OF SUBJECTS

Contemporary Theatre (Prerequisite: History of Theatre I and II)

Reading and discussion in types and trends of theatre activity from Ibsen to the present. Relation of the play, theatre and production to audience's social, literary and artistic interests since 1800.

Credit: one hour each semester. Mr. Grant

Costuming for the Stage

History of period costume. Principles of design applied to stage costumes. Construction, methods, fabrics, colors, pattern drafting.

Credit: one hour each semester. Mrs. Grant

Dramatic Interpretation I

The fundamentals of acting technique. Development of the imagination through solo and group improvisation. The development of speech and bodily interpretation and expression through practice of scenes from classic and modern plays.

Credit: two hours each semester. Mr. Ellison, Mr. Grant

Dramatic Interpretation II (Prerequisite: Dramatic Interpretation I)

An advanced study of acting technique. Characterization, projection of mood and emotion, movement and rhythm. Periods and styles of acting.

Credit: two hours each semester. Mr. Ellison, Mr. Grant

Dramatic Literature I (Early Continental Drama)

The origin and development of various dramatic types and styles from the classic Greek to pre-Shakespearean English drama. Lectures, discussion, reading and reports.

Credit: one and one-half hours each semester. Mr. Ellison

Dramatic Literature II (Continental Drama 1640-1800)

An advanced course in Continental Drama from Shakespeare to Ibsen. Reading and study of plays, discussion and reports.

Credit: one and one-half hours each semester. Mr. Ellison

Modern Dramatic Literature III (Prerequisite: Dramatic Literature II)

A critical study of representative plays from Ibsen through contemporary European and American dramatists. Reading, discussion and reports.

Credit: one and one-half hours each semester. Mr. Ellison

History of the Theatre I

Survey of the theatre from classic Greece to Elizabethan England. The dramatists, actors, playhouse and production methods in relation to the audience's social and artistic interests.

Credit: one hour each semester. Mr. Grant

History of the Theatre II (Prerequisite: History of the Theatre)

Continuation of History of the Theatre I. The theatre in performance, relation of the play, playhouse, actor and audience to the social life and artistic interests from 1640 to 1800 in Europe and America.

Credit: one hour each semester. Mr. Grant

Introduction to the Theatre

An orientation course. The place of theatre in the life of Man and the society of his time. Analysis of the basic elements of theatre; the play, direction, acting, design, organization and management. Lectures, reading and discussion.

Credit: two hours each semester.

Mr. Grant and members of the department

Makeup

Laboratory course in the use of makeup for theatre and television. Study of facial anatomy, racial characteristics and effect of colored light on pigment.

Credit: one hour each semester.

Mr. Grant and members of the department

Production I

Lectures, discussion and practice of the director's procedure in play analysis, selection, casting and rehearsal organization. Practice in the direction of the individual actor and ensemble in terms of movement, pantomime, pictorial dramatization and rhythm of a play. Required direction of scenes and one-act plays.

Credit: two hours each semester. Mr. Grant

Production II

Interpretation and direction of characteristic types of plays: tragedy, melodrama, comedy and farce. Theories and practice of various dramatic styles, historical and modern. Required direction of scenes and plays.

Credit: two hours each semester. Mr. Grant

Rehearsal and Performance I

The study and rehearsal of minor roles for public performance.

Credit: one hour each semester. Mr. Ellison, Mr. Grant

Rehearsal and Performance II

The study, rehearsal and production of classic and modern plays for studio and major public performance. The combination of all theoretical studies and the coordination of all branches of theatre activity in a theatrical production.

Credit: three hours each semester. Mr. Ellison, Mr. Grant

Rehearsal and Performance III

A continuation of Rehearsal and Performance I

Credit: three hours each semester. Mr. Ellison, Mr. Grant

Rehearsal and Performance IV

Students become a part of a semi-professional acting company which presents a regular series of public performances, classic and modern, throughout the school year. Students of outstanding ability and demonstrated talent in this course will be invited to participate in the professional summer theatre season of the Weston, Vermont, Summer Theatre.

Credit: five hours each semester. Mr. Ellison, Mr. Grant

Speech I

A practical and theoretical course, including elementary voice science, applied phonetics as a basis for analysis of speech sounds and pronunciation. Individual training in improving voice quality and developing distinct articulation.

Credit: two hours each semester. Mr. Johnson

Speech II

The theory and practice of effective reading and speaking before an audience. Vocal interpretation of literature, using poetry, narrative prose, dramatic and radio material.

Credit: two hours each semester (Prerequisite: Speech I).

Mr. Johnson

Stagecraft I

Laboratory course in scene building, painting, preparation of properties, lighting and costumes. Construction and maintenance. Technical shop procedures. Production procedures during rehearsal and performance.

Credit: one hour each semester. Mr. Ellison

Stagecraft II

A continuation of Stagecraft I including experience as crew head in the departments of scenery, properties, costuming and lighting. Stage management.

Credit: one hour each semester (Prerequisite: Stagecraft I).

Mr. Ellison

Stage Design I

A survey of the history of stage decoration. Application of the principles of design to stage setting and lighting. The development of the scenic design from manuscript through sketch, color rendition, plan drafting, and model making.

Credit: two hours each semester (Prerequisite: Stagecraft I and II).

Stage Design II

Continuation of Stage Design I. Practice projects in design and execution of settings for various types and styles of plays. A study of architectural ornament, interior design and furniture. The coordination of elements contributing to complete stage settings: scenery, properties, lighting and costume.

Credit: two hours each semester (Prerequisite: Stage Design I).

Theatre Organization and Management

Administrative procedures. A study of various types of theatre operations: producing company, road company, stock company, civic and college theatres. Organizational plans, budgets, public relations, subscriptions and box office procedures, house and personnel management. Reading, lectures and discussion.

Credit: three hours each semester. Mr. Grant and visiting lecturers

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Drama Course leading to the degree including all subjects as outlined ..... $250 per semester

Individual subjects ..... $16 to $20 per semester hour of credit

Regulations

All students are required to comply with these regulations and with any further rules that the Conservatory may deem necessary to put into effect.

Each student must consult the official bulletin board regularly and will be held personally responsible for any consequences due to his remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee.

Students will not be accepted for fewer than ten lessons in private instruction or less than one semester in class instruction.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice of intended absence has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. All lessons that are to be made up must be taken during the current school year.

A student who is absent more than one-ninth the number of class lessons per semester in a course will be required to make up the work by private lesson appointments for which an additional fee will be charged. An absence, for any reason whatsoever, is considered a cut and excessive absences will affect the student's grade. In special cases absences may be authorized by the Director or Dean of Students and the work made up without charge.

Any member of the chorus, orchestra, band, opera class or other ensemble groups who fails to participate in a public performance when requested by the instructor in charge must forfeit credit for the course.

Regular course students are required to attend a designated number of public recitals and concerts given by the students and faculty during the school season.

Students with a major in applied music are required to do a minimum of three hours daily practice. Students reserving practice accommodations in the Conservatory must adhere to scheduled practice hours, which are subject to change only at the discretion of the office.

All lessons must be taken in the Conservatory studios and classrooms. Students are not allowed to make appointments with instructors for lessons elsewhere.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, refunds will be made in accord with the following schedule when credit balance exceeds $20:

Within two weeks	60%
four	40%
five	20%
After five weeks, no refund	

Tuition

The tuition charges for a semester of nineteen weeks, including all necessary private and class instruction as outlined in the respective courses, may be estimated to come within the following range:

The degree or diploma course	$250 to $350
The certificate course	$200 to $300

Students enrolled in the degree, diploma, and certificate courses are required to take two private lessons weekly (36 per semester) in the major subject. Rates for private lessons vary according to the instructor chosen.

CLASS INSTRUCTION (Semester of 18 weeks)	Hours weekly	Semester
Accompanying	1	$20
Analysis	2	36
*Anatomy	3	36
Chorus	2	15
Composition I	2	40
Conducting I	1	20
Counterpoint I	2	40
*Diction—French, German, Italian	2	25
*Ensemble I	1	15
*Ensemble II	2	25
*European History	3	36
*Fine Arts	1	15
Harmony	2	36
*History of Education	2	25
*History of Music I or II	2	30
Instrumentation I	1	20
*Languages: English, French, German, Italian	3	36
*Opera Workshop	2	20
Orchestra, Band	3	15
*Physical Education	1	15
*Pedagogy	1	15
*Psychology	3	36
Theory and Solfege I or II	3	36
*Solfege (Junior Class)	1	15
*Stage	1	15
Music Education:		
Instrumental Class Methods	3	36
*Instrumental Classes (String, Woodwind, Brass)	1	30
Methods and Materials I	2	36
Methods and Materials II and III	1	18
Music Appreciation Methods	1	18
Practice Teaching I and II		36
School Orchestras and Bands	3	36

* 15 weeks per semester.

PRIVATE LESSONS (one-half hour duration)

Voice	$2.50, $3, $4, $5
Organ	$3, $4, $5
Piano	$2.50, $3, $4, $5
Violin, Viola, Violoncello, Contrabass	$2.50, $3, $4, $5
Harp, Harpsichord	$4, $5
Flute, Oboe, Clarinet, Bassoon	$2.50, $3, $4, $5
Horn, Trumpet, Trombone, Tuba, Percussion	$2.50, $3, $4, $5
Theory and Solfege I and II	$2.50, $3
Harmony, Counterpoint, Analysis, Instrumentation	$2.50, $3, $4
Composition, Conducting	$4, $5
Academic Subjects, Modern Languages	$2.50, $3
Dance, Drama	$3, $4, $5, $6

Registration fee annually—Full Course Students	*$3.00*
Registration fee annually—Special Students	*$1.00*
Student Government fee annually	*$2.00*

Practice rooms 10, 15, 25 cents per hour—organ practice 25 to 50c per hour.

Candidates for degree, diploma, or certificate are required to pay a graduation fee of twelve dollars on or before the fifteenth of May of their senior year.

N.B.—The Conservatory reserves the right to alter the tuition fees at any time it may be deemed necessary.

STUDENT ORGANIZATIONS

STUDENT GOVERNMENT ORGANIZATION: The purpose of this organization is to aid in the formation of constructive policies relative to the welfare of the students of the Conservatory. Membership is required of all full-time students. Part-time students may enjoy the privileges of Associate membership.

KAPPA GAMMA PSI FRATERNITY (Gamma Chapter): A National Musical Fraternity.

Index

	Page
Academic Subjects	24, 25
Accompanying	23
Administration	4, 5
Admission	12, 34, 37
Advanced Standing	13
Amateur Classes	36
Analysis	20
Anatomy	24
Applied Music Courses	26-33
Band	22
Bassoon	29, 33
Calendar	2
Certificate	12, 13, 19, 36
Chorus	22
Clarinet	29, 33
Composition	18, 21
Concerts	15
Conducting	21
Contrabass	28, 32
Counterpoint	20
Dance	34-36
Degree	12, 13, 16-18, 34, 37
Diction	25
Diploma	12, 13, 19
Dormitories	15
Drama	37-40
Drums	30, 33
Ear-training	20
English	24
English Horn	29
Ensemble	22
European History	25
Evening Instruction	14
Examinations	13
Faculty	4-11
Fine Arts	25
Flute	28, 32
Formal Analysis	20
French	25
General Information	12-15
German	25
Harmony	20
Harp	28, 32
Harpsichord	37
History of Music	22
History of Education	25
Horn	29, 33
Instrumental Classes	24
Instrumentation	21
Introduction	3
Italian	25
Junior Orchestra	33
Keyboard Harmony	20
Languages	25
Library	14
Music Education	23-24
Oboe	29, 33
Opera Workshop	22
Orchestra	22
Organ	16, 19, 26
Outline of Courses	16-19, 34, 37
Pedagogy	23, 36
Percussion	30, 33, 36
Physical Education	23
Pianoforte	17, 19, 26, 31
Practice	14
Preparatory Department	12, 31-33
Psychology	25
Recital Class	22
Recitals	15
Regulations	41
Residence	15
Scholarships	14
School Music	18, 23, 24
Semester Hour	13
Sight-singing	20
Solfege	20
Special Awards	14
Special Students	13
Stage	23
Summer Instruction	14
Theoretical Subjects	20, 21
Trombone	30, 33
Trumpet	30, 33
Tuba	30, 33
Tuition	36, 40, 42, 43
Tympani	30
Vacations (See Calendar)	2
Viola	27, 32
Violin	27, 32
Violoncello	27, 32
Voice	16, 19, 26, 31